

**ICMSN/SurreyMAC 2017
Provisional Schedule at 7 July 2017**

Monday 11 September

1330–1500

Session 1A

Post-tonal form

Robert Baker, 'Progressive Forms: Pitch, Notation, and Time in Two Works by Henri Dutilleux'.

Anabel Maler, 'Hearing Function in Post-Tonal Context'.

Cecilia Taher, 'J.C. Paz's Concreción: A three-dimensional dynamic form'.

Session 1B

Following Wagner

Charlotte Armstrong, 'Max Nordau and the diagnosis of musical degeneracy: "unhealthy" music in the operas of Richard Wagner and Franz Schreker'.

Peter Atkinson, 'Dancing Wagnerism: Rutland Boughton's "Dancing Scenery" and the English Reinvention of the *Gesamtkunstwerk*'.

Malcolm Miller, 'Wood's "Wagner – Dreams": New light on Henry Wood's orchestration of *Träume* for violin and orchestra'.

1500–1630

Session 2A

China

David Ho-Yi Chan, 'Linguistic Parameters in Contemporary Choral Music'.

Cheong Wai-Ling and Hong Ding, 'Reception of twelve-note music in China — foes turned friends?'

Na Li, 'Masculinity without men? The multiple gendered images presented by female performers of Northwest Wind'.

Session 2B

Electronics

Nino Auricchio and Paul Borg, 'New modular instruments and approaches to music generation'.

Jo Langton, 'Musical Analysis of Glass Art Sculptures: The Baschet Brothers' *Sculptures Sonores* in the electroacoustic composition of Beatriz Ferreyra'.

Laurence Willis, 'Approaches to Electronics in Haas's String Quartets No. 4 and No. 7'.

Session 2C

Lecture/Demonstration

Tom Armstrong, 'Re-voicing Rameau: borrowing practice in Tom Armstrong's JPR'.

1630–1700

Tea/coffee

1700–1800

Session 3A

Schubert

Mark Hutchinson, 'Wandering through history: distorted temporalities in Zender's Schubert'.

Anne Hyland, 'Rehabilitating Schubert's Early Sonata Forms: the Overture for String Quintet in C minor, D. 8 and Romantic Form'.

Session 3B

Feminist perspectives

Anna Terzaroli, 'Teresa Rampazzi, a woman in the Electronic Music'.

Christopher Wiley, 'Reconsidering Ethel Smyth's *The Boatswain's Mate* as Feminist Opera'.

Session 3C

Creative process

Maureen Carr, 'From Sketch to Score: The Creative Process for *Symphonie de psaumes* (1929–30): II. Fugue'.
Steve Goss, 'The Julian Bream Trust: collaborative processes in new guitar works by Harrison Birtwistle and Julian Anderson'.

Tuesday 12 September

0900–1030

Session 4A

Film and music

Samantha Bennett, 'Film and the Fairground in Siouxsie and the Banshees' "Carousel".
Jonathan Godsall, 'Musical make-believe: Fictional music in Music and Lyrics'.
Hans Hess, 'Orfeu Negro'.

Session 4B

Soviet and Russian music

Jonathan Johnston, 'Dialectical Materialism and the Conquest of the Soviet Masses: Propaganda, Nationalism, and the Legacy of the Alexandrov Red Army Song and Dance Ensemble'.
Ivana Medic, "'The Tide is High": Alfred Schnittke's Passacaglia for large orchestra'.
Daniel Elphick, 'Analytical methods for Socialist-Realist Instrumental Works'.

1030–1100

Tea/coffee

1100–1300

Session 5A

The US

Laura Dallman, 'Quotation, Paraphrase, Allusion, and Meaning in Daugherty's MotorCity Triptych'.
Claire Fedoruk, 'Adams's *Other Mary*'.
Ji Yeon Lee, 'Climax Building in John Corigliano's *Fantasia on an Ostinato*'.
Emily MacGregor, "'The Bounding Line': Pan Americanism in Aaron Copland's Short Symphony'.

Session 5B

Analytical Issues

Oliver Chandler, 'Musical 'Depth' and the Schenkerian palimpsest: the analyst as palaeographer'.
Russell Knight, 'Forte's Summation Vectors and Schoenberg's Athematic Works'.
Milos Zatkalik, 'C, F-sharp and E-flat: The tragic the sublime and the oppressed (with C-sharp as nemesis) in Milan Mihajlović's *Eine kleine Trauermusik* (1992)'.

Session 5C

Lecture recitals

Isang Yun

Jin Lim, 'Cultural and Political Overtones: Understanding diasporic identity of Isang Yun'.
Eunmi Ko, 'Isang Yun, *Interludium A*'.

1300–1400

Lunch

1400–1530

Session 6A

Déjà entendu? Approaching musical arrangements and reworkings

Peter Asimov, 'Timbre, instrumentation & embodiment: Analytical approaches to an arrangement'.
Frankie Perry, 'Mahler's early songs in Berio's orchestral imagination'.
William Drummond, "'Following step by step": Pesson's *Ambre Nous Resterons* and arrangement as temporal re-presentation'.

Session 6B

British Music 1

David Cline, 'Treatise: Beyond the *Tractatus*'.

Upa Mesbahian, 'The Vocal Paradox of *Eight Songs for a Mad King*'.
Sasha Valeri Millwood, 'Performative and compositional pragmatics and hermeneutics in Musgrave's passages of ad libitum writing'

Session 6C

Latin America

Norton Dudeque, 'Villa-Lobos's *Bachianas brasileiras* n. 9: aspects of intertextuality, stylization and coherence'.

Christa Cole, 'Alberto Ginastera's Third String Quartet: Text Setting, Cyclical Form, and Shades of Bartók'.

1530–1630

Session 7A

Sonata Form

Maddie Kavanagh Clarke, 'Formal functions and cadences in Mendelssohn's Opus 44 String Quartets'.

Emily Tan, 'Hope without optimism: a Sonata Theory reading of Strauss's *Metamorphosen*'.

Session 7B

Re-evaluations

Kathryn Fenton, 'Where East Meets West: Reconsidering the Musico-Dramatic Importance of *La fanciulla del West*'s Waltz Scene'

Ian Maxwell, 'A Neglected Master(?) – Arthur Willner (1881-1959)'

Session 7C

British Music 2

Olivia Knops, 'A Forgotten Friendship: Michael Tippett, John Layard and *The Midsummer Marriage*'.

Matthew Riley, 'Mourning and subjectivity in Frank Bridge's *Oration: Concerto elegiaco*'.

1630–1700

Tea/coffee

1700–1800

Session 8

Keynote

JPE Harper-Scott, TBA

1810–1910

SMA AGM

1930–2130

Conference Dinner

Wednesday 13 September

0900–1030

Session 9A

Modernism

Emilio Casco-Centeno, 'A Musical Dialogue: Innovations and Contributions to Modernism in 1930s Mexico'.

Nathan Seinen, 'Pijper's Merlijn: esotericism and enchantment in modernist music drama'.

Alastair Williams, 'Genres and Theatres: Wolfgang Rihm's Opera-Fantasy *Dionysos*'.

Session 9B

National Identity

Rachel Campbell, 'The Collapsing National Binaries of Serialism: British influences on Sculthorpe's musical identity'

Anne Macgregor, 'Searching for the "genuinely national" in the songs of Ture Rangström'.

Justin Vickers, 'The English Opera Group, Identity, and the Postwar British Opera House'.

1030–1100

Tea/coffee

1100–1300

Session 10A

Music and Politics

Robert Adlington, 'The most democratic of composers'? Elliott Carter and the idea of democracy'.

Lars Helgert, 'Liberal Politics and American Identity in Leonard Bernstein's *1600 Pennsylvania Avenue, Songfest, and Slava!: A Political Overture*'.

Pamela Feo, 'A Nature of Permanence: The Musical Politics of Disposability and Urban Anxiety in Early Twentieth-Century Paris'.

John Gabriel, 'From Zeitgeist to Zeitkritik: Two Late Zeitopern of Ernst Toch and Ernst Krenek'.

Session 10B

First Steps in Mining the Messiaen Archive

Christopher Brent Murray, 'Traces of Messiaen's Education in his Early Sketches'.

Yves Balmer, 'The Creative Work of a Soldier and a Prisoner: Resituating Olivier Messiaen's *Quartet for the End of Time*'.

Thomas Lacôte, '*Le Laboratoire de la Trinité*: Reenacting Messiaen's Forgotten Sonic Ideas'.

Christopher Dingle, 'The Transfiguration of Messiaen (Studies)'.

Session 10C

Scriabin

Kenneth Smith, 'Scriabin's Accelerationist Tendencies'.

Becky Lu, **Lecture recital**: 'The Proleptic Cosmonaut: Toward Reconstructing Scriabin's Music, Mysticism, and Russian Identity'.

1300–1400

Lunch

1400–1530

Session 11A

Britten

Ch'ng Xin Ying, 'Peter Pears as the Closeted "Voice" of Britten'.

Vicki Stroehrer, 'Britten's Approach to Focalization in *The Holy Sonnets of John Donne*'.

Chris Hayne, 'The journey from 'Dear Sir' to 'Dear Ben': Letters between Jonathan Harvey and Benjamin Britten'.

Session 11B

Theorizing Corporeality

Martin Curda, 'Rhythm, Sports, and "Pure Construction" in Czech Symphonic Works from the 1920s: Martinů's Half-Time and Bořkovec's Start'.

Varavara Gyra, "'Praxis-metapraxis": performance practice and theory in the work of Jani Christou'.

Samuel Wilson, 'The Composition of Posthuman Bodies'.

Session 11C

Lecture Recital

Ian Pace, 'Negotiating genre and mediation in the piano music of Michael Finnissy: strategies and aesthetics'.

1530–1600

Tea/coffee

1600–1800

Session 12

Roundtable: Seth Brodsky, John Fallas, Jennie Gottschalk, Andrea Moore, Tim Rutherford-Johnson (chair), 'New Music Histories: The Musical Present in Scholarly and Critical Discourse'.

Thursday 14 September

0900–1030

Session 13A

Mahler

Genevieve Arkle, 'Uncovering Mahler: Musical allusion and the legacy of *Parsifal* in Gustav Mahler's Ninth and Tenth Symphonies'.

Rebecca Day, 'A cursory glance at the 'inscrutable face of the world': Anamorphic tonality and the role of 'Suspension' in Mahler's Seventh Symphony'.

Kelvin Heung Fai Lee, 'Motorising Sonata Form: Breakthrough and Hexatonic Tonality in the Adagio of Mahler's Tenth Symphony'.

Session 13B

Popular music

Kate Lewis, 'How They Do That Thing They Do: Toward a Model of Idiolectical Analysis in Popular Guitar Playing'.

Liam Maloney, 'House Music: Reconstructing a Secular Christianity for the Gay Diaspora'.

1030–1100

Tea/coffee

1100–1300

Session 14A

France

Marica Bottaro, 'The saxophone in the French orchestra in the first Half of the 20th Century'.

Timothy Coombes, 'Feeling objecthood through Debussy's toys'.

David Curran, 'Examining the anti-heroic in Berlioz's *Harold en Italie*'.

Russell Millard, 'Un point d'honneur: Narrating Masculinity in *Daphnis et Chloé*'.

Session 14B

Webern

Duilio D'Alfonso, 'From Webern to Boulez: a renewed (and cognitive) perspective on integral serialism'.

Damian leGassick, 'Early Webern: think series not sets'.

David Miller, 'Anton Webern, Nicolas Slonimsky, and an orchestral score for children'.

Sebastian Wedler, 'Tonal Pairing as a Strategy of Lyrical Time: Anton Webern's *Langsamer Satz* (1905)'.

Session 14C

Italy

Clare Brady, "'Only the desire to hear opens the ear': Listening encounter and the "open voice" in Luciano Berio's *Un re in ascolto* (1983)'.

James Davis, 'Luciano Berio, *Epifanie* and Phenomenology'.

Ben Earle, 'Fascist Racism in Sardinian Opera'.

Rossella Rubini, 'Gino Marinuzzi jr. (1920-1996): *Lagerlieder* for piano four hands'.

Close of conference